

G. 807. a

THE GROVE

or

RURAL HARMONY

containing

The Huntsman, a Cantata

with Symphonies accompanied with the French Horn.

An Address to Flora, a Cantata

with Symphonies and a Chorus for three Voices.

An Eccho Dialogue and

*A variety of other Songs set to Musick for one, two, and three Voices,
with Symphonies for German Flutes or Violins and a Thorough Bass.*

To which are added

Three Catches for three Voices.

Composed by

John Carr of Boxford in Suffolk

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The HUNTSMAN a CANTATA

With Symphonies for a German Flute or Violin. Accompanied with a French Horn.

The musical score is written for three instruments: Corno (French Horn), Violin, and French Horn. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into several systems, each containing staves for the three instruments. The lyrics are written below the staves, often with specific instrument parts indicated. The tempo/mood is marked 'Vivace' in several places. The score includes various musical notations such as notes, rests, and dynamic markings like 'Pianissimo'.

Corno Vivace

Vivace

Vio Pia-

See the dappled

for.

dawn doth rise Ten thousand Beauties paint the Skys. for.

Vio Pia-

And hear the Lark be-gins his Lay, with grateful Song to hail the .

Pianissimo

For.

Vio Pia-

for.

Day. with grateful So - - - - - ng to hail the .

for.

Day. for.

Vio Pia.

And hear the Lark be - gins his

Pianifs?

Lay, with grateful Song to hail the Day, with grateful So - - - - -

for.

for.

- - - - - ng to hail the Day, to hail the Day.

for.

Rect.

Come my brave Boys for Sport prepare Hark Ruler crosses Reynard's.

near prefs'd from the Covert by his Foe, He's hallow'd off Hark Tal-li - o

For. Allegro Moderato

For. Allegro Moderato

Allegro Moderato

Tis.

Pianiss^o...

for.

Vio Pia-

for.

then with Hound and sprightly Horn. Tis then with Hound and sprightly Horn we

cheerly rouse the flum'ring Morn, cheer - ly rouse cheer - ly rouse the flum'ring

Pianifs.?

for.

Vio Pia.

for.

Morn. 'Tis then with Hound and sprightly Horn. 'Tis then with Hound and.

6 6 6 6 5 4

Pianifs?

Pianifs?

for.

Vio For. V.I.

sprightly Horn. we cheer-ly ro

6 5 5 6 7 6

for.

for.

use the flumb'ring Morn.

7 6 5 4 3 6 4 7 6 7 6

:S:

:S: Vio Pia -

:S:

Re-joyc'd to hear th' In - - chant - ing

6 6 6 6 7 6 5

Pianiss^o.

Sound th'Inchanting Sou - - - - -

Pianiss^o.

- nd Re Echo'd from the Hills. Re Echo'd from the Hills. the Hills a-round Re-joyc'd to .

hear th'In - chant - ing Sound th'Inchanting Sou - - - - -

Pianiss^o.

for. - - - - - nd for.

Pianifs?

Vio Pia-

Re Echo'd from the Hills Re Echo'd from the.

Hills the Hills a-round th'In-chant-ing Sound Re Echo'd from the Hills th'In chant-ing

for.

Sound Re Echo'd from the Hills the Hills a-round. for.

8 An address to FLORA a CANTATA

With Symphonics for a German Flute or Violin
And a Chorus for 3 Voices

Rect.

Ye Sons of FLORA come in worship join, and pay your a-do-ra-tions at her Shrine,

Summon your Brethren, call her Votaries forth, from East from West, from South and from the

North, to her these Solemn Festivals belong, Who charms our Senses, and who warms our Song,

come join with me, Revere her sacred name, and thus in Tuneful Sounds, your Joys proclaim.

Air For.

Vivace

Pia.

For.

Pia.

S. Con voce Pia.

S.

Goddeſs in thy bright form deſcend with blooming Garlands in thy hand, Goddeſs in

thy bright form defend with blooming Garlands in thy hand, with blooming Garlands.

in thy hand. for. Pia. for. Thy shin-ing Lawrells shall a -.

- dorn, shall a - dorn, a Race of mortalls yet unborn, Thy shin-ing Lawrells shining.

Lawrells shall a - dorn, shall a - dorn, a Race of mortalls yet unborn, a Ra - - -

- ce a Race of mortalls yet unborn. For.

Pia. For.

Moderato

On thy fair Altars they'll new Tr - - - ophies raise, and Si - - -

- - ng like us and Si - - - ng like us their la - - - test.

Vivace

Breath in praise

Con Voce Pia.

Thy Beauties al - ways new will prove, and raise our won - der and our Love, Thy Beauties

al - ways new will prove, and raise our won der and our Love. For.

Vio. Pia.

Beauties that here in lustre Shine, and speak thy Love, and pow'r Di vine, that

Speak thy Lo - - - - - ve and pow'r Di-vine; Thy Beauties al-ways new will

Figured bass: 6 4 * 7 * 6 * 6 5 * 6 6

prove, and raise our won-der and our Love. For

Figured bass: 6 6 7 6 6 5 4 3 6 7 6 6 5 4 3

Siciliana

Figured bass: 6 7 6 6 4 3 6 6 6 4 5

Con Voc e Pia-

Bea - - - - - uty that decks the Bosom of the Fair and rival'd only

Figured bass: 6 7 6 6 4 3 6 * 5 4 2 6

Vio. Pia.

by the Beauties there For- Beau - - - - - ty that decks the

Figured bass: 6 6 6 6 4 3 * * 6

For-

Bosom of the Fair, and rival'd only only rival'd by the Beauties there.

Figured bass: 6 4 * 6 6 6 6 6 6 6 6 *

Con voce Pia-

Bea - - - - - uty that decks the Bosom of the

Fair

and rival'd only by the Beauties there;

For.

Vivace Con voce Pia.

Thy Beauties al - ways new, will prove, and raise our won der and our

Love, and raise our wo - - - - - n - der and our Love.

Con Voce For: Chorus for 3 Voices

Be - hold us then as - sembled here, to shew our joy and own thy care, Be - hold us then as -

Allegretto

Be - hold us then as - sembled here, to shew our joy and own thy care, Be - hold us then as -

- fumbled here, to shew our jo - - - - - to shew our jo - - - - - y to shew our

- fumbled here. to shew our jo - - - - -

- y, and own thy care; to shew our jo - - - - - y, and own thy care,

joy, and own thy care; to shew our io - - - - - y, and.

- y, and own thy care;

to shew our jo - - - - - y, and own thy

own thy care; to shew our jo - - - - - y, and own thy

and own thy care; to shew our jo - - - - - y, and own thy

care; to shew our jo - - - - - y, and own thy care.

care; to shew our jo - - - - - y, and own thy care.

care; to shew our jo - - - - - y, and own thy care.

The Fair Insensible

Allegro

S. Con voce Pia.

PHILLIS we don't grieve that nature. Forming thee perform'd her part, And in ev'ry

Sin - gle Feature shew'd the utmost of her Art; for.

Vio. Pia.

But in this it is pre-tended tis prete - - - - - nded all the cruel

grievance lies, That your Heart should be de-fend-ed, while you wound us with your Eyes.

for.

2
 Love's a Senseless Inclination
 Where no mercy's to be found:
 But is just where kind compassion,
 Gives us Balm to heal the wound.
 Persians paying Solemn Duty, Solemn & c.
 To the rising Sun inclin'd,
 Never would adore his Beauty:
 But in hopes to make him kind.

15

Echo a Dialogue. The Words by D. Swift

For two Voices and a Bass or 3 Voices.

Recit. Echo

Echo I ween will in the Woods reply, and quaintly answer questions shall I try? Try.

Pia

S. Vivace Echo

What must we do our passions to ex - pre - - - fs. Pre - - - fs: How shall I

pia

Echo

please Her who ne'er lov'd b - - e - fore? B - - e - fore: What most moves women when we

Pia

Echo

them ad - drefs? A Drefs: Say Say what can keep her, what can keep her chaste

Pia

Ec. 3 S.

Say what can keep her chaste, whom I a - - dore? A Door: If music Sof-tens

Pia

S.

Rocks, So - - - - f - tens Rocks, Love Tunes Tunes my Ly - - - - re.

Echo

Pia.

Ly - - - ar Then teach me E - - cho teach me, Then teach me E-cho Then teach me E cho.

Then teach me E-cho Then

Echo

Pia.

how shall I come by Her Buy Her When Bought no question no no no no no no no

When Bought no ques-tion

Echo

S. Allegretto

question I shall be her Dear; Her Deer: Deer. But Deer have Horns. have

But Deer have

Echo

Pia.

Horns, how shall I keep her, how shall I keep her, how shall I keep her under? keep her under.

How shall I hold her, How shall I ho - - ld her, How shall I hold her, ne'er to part, ne'er to part,

Echo

S.

a - funder: A - funder, der But what can glad me, what can glad can gla - - -

S.

Andante

— d me, when She's laid, when She's laid, when She's laid on Bier

Andante.

Echo

Vivace

Beer: What must we do when Wo — — — — — man will

Pia-

Echo

be kind. Be Kind: What must we do when Wo — — — — —

Pia-

Echo

— man will be Crofs. Be Crofs: Lord! what is She, what is She that can fo

Pia-

Lord! what is She what is

Echo

turn fo tur — — — — n and win — — d. Win — — d: If She be Win — — — d what

Pia-

She that can fo turn fo turn and wind Wind If She be

Echo

*S.

Still she what Still she when She blows? Blows: But if She bangs a - gain, if She bangs a -

Pia-

*S.

win — — d what Still she when She blows? Blows: But if She bangs a -

gain, Still should I bang, Still should I bang, Sti - - ll should I bang, Should I bang her,
gain, if She bangs a - gain, Still should I bang, Still should I bang, Still Should I

Echo.
Still should I bang her? Bang Her: Is there no way, is there no wa - - y no wa - - y no way to

Echo *S. Brisk
mo - der - ate her Anger. Hang Her: Thanks, thanks gentle E - cho right thy answer.
Pia- *S. Thanks, thanks gentle E - cho

tell, gentle E - cho right thy answer tell, thy answer tell, what Woman is. what
right thy answer tell, gen - tle E - cho right thy answer tell. thy answer tell, what

Wo - man is? And how to guard her, how to guard her, how to guard her
Wo - man is? And how to

Echo 1 2 *S.
how to guard her well? guard her well.
Pia- 1 2 *S.

The Charm dissolv'd or the two Beauties 19

For one Voice, one German Flute, or Violin and a Bass.

Allegro

S. Con voce Pia.

I walkt abroad not long a-go, I need not tell you whither, 'tis where the Flow'rs of.

Bea - - - - - uty, gro - - - - - w of Beauty grow, and fair ones flock to-gether, for -

Vio. Pia.

And CUPID will great wonders shew, if e-ver you come thither. for -

Vio. Pia.

And CUPID will great wonders shew, if e-ver you come thither. for -

2
For like two Suns two Beauties bright
Did shining walk together;
As tempted by a double Light
Mine Eyes were fixt on either;
But dazled soon I lost my Sight
And lov'd but knew not whether.

3
Such equal sweetness Venus gave
That She prefer'd not either;
To one I vow'd myself a Slave,
To which I knew not neither;
The one while this I chuse to have,
And then I this had rather.

4
A Lover of the nicest Eye
Might have been pleas'd with either;
And so I must confess should I
Had they not been together;
Now both must Love or both deny,
In one enjoy I neither.

5
But happy chance I feel no smart
To curse my coming thither;
For since that my divided Heart
In chusing knew not whither;
Love angry grew, and did depart,
So now I care for neither.

A Birth Day Song

For three Voices two German Flutes, or Violins & a Bass

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle and bottom staves are in bass clef. The music features a melody in the upper voices with various note values and rests.

The second system of musical notation continues the piece. It includes vocal entries marked 'S Con voc' (Soprano, Con voce) for the first and second voices. The lyrics 'Let this one day be free from' are written below the notes. The bottom staff features a bass line with sixteenth and thirty-second notes.

The third system of musical notation continues the piece. It includes the lyrics 'care, Let Tune - ful Son - nets fill the Air. Pia - For'. The music features a melody in the upper voices with various note values and rests. The bottom staff features a bass line with sixteenth and thirty-second notes.

The fourth system of musical notation continues the piece. It includes the lyrics 'Till all all all all all the U - - ni -'. The music features a melody in the upper voices with various note values and rests. The bottom staff features a bass line with sixteenth and thirty-second notes.

verfe a - round. Re - ve - - - r berates

verfe a - round. Re -

Re - ve - - - - - r - berates Re - verberates the

r - berates Re - verberates Re - ve - - - - - r - berates Re -

- ve - - - - - r berates Re - verberates the v - - - - -

vo - - cal vo - cal Sound.

verberates the vo - - cal Sound.

o - - cal vo - cal Sound.

Let joy in ev'ry Face appear,
Let Harmony and Mirth reign here:
Let all APOLLO'S Sons now play,
To celebrate this Jovful Day.

ROGER and DOLLY

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34

Allegro

S. Con voce Pia.

What muse t'invoke I cannot tell to aid my mirthful Lays, to Chaunt out ROGERS.

well known Skill, and DOLLYS matchless praise, and DOLLYS matchless praise.

S. Vio Pia.

I've Saunter'd round Par-nal-fus Brow, to court the haughty

Nine, but they refuse to Themes so low a helping hand to join a helping hand to

for. join.

The musical score is written for piano and voice. It consists of seven systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro'. The first system is an instrumental introduction. The second system begins with the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system continues the vocal line and piano accompaniment. The piano accompaniment includes various fingerings and articulations such as slurs, accents, and dynamic markings like 'for.' and 'join.'.

2
Then gen'rous juice of Grape or Grain,
In Bottle or in Cask,
May all your pow'rs my Slight Sustain,
Till I compleat my Task:
Than Roger fam'd of all the Lads,
None better held the Plow,
Than Dolly 'mong the rural Maids
None better milk'd her Cow.

3
Roger is learn'd in Rustic Arts
And how his Dame to please,
Dolly as well displays her Parts
When e'er She makes her Cheese.

Roger when o'er his nappy Ale
At Pun is wondrous witty;
Dolly has many a merry Tale
And at a Dance can hit ye.

4
May Sons and Daughters numerous Spring
From this Industrious Pair,
And Parents like in e'ry thing
Their e'ry Virtue Share:
Their mutual joys in Hymens train
May Providence befriend,
And their descendants e'en remain
Till Time it Self shall end.

Beauty in Perfection.

23

For two Voices one German Flute, or Violin and a Bass.

Affettuoso

Con voce e Pia-

e'er I do where e'er I go, my Chloes all my dar-ling Theme, By day no
other thought. I have by night no other plea-sing dream. for.

S. Vio Pia-

The Spi-cy gale that fanns the Leaves, and gent-ly curls the
Crystal Flood, describes my Chlo-e when she breathes, ten thousand Sweets thro' out the

For Wood.

2
The Birds that hail the genial Spring,
And warbling grace each Vocal Spray,
Surpass'd by Chloe hang the Wing,
And cease their various trilling Lay.
The Lamb that Skips with bounding heel,
Along the dewy verdant Plain,
My Chloe's innocence reveal;
My Chloe's pleasant Sprightly Vein.

3
Beauty and fence in ample grace,
In full perfection gayly drest,
Charm us in Chloe's mind and face,
And sweetly rob us of our rest.
Minerva wife and Venus fair,
Have jointly form'd the dang'rous Maid;
Fly then ye Swains, nor pry too near:
To gaze alack!—is to be dead.

TRUE LOVE

For two Voices two German Flutes, or Violins, and a Bass.

Poco Allegro

S. Con voce e Pia.

Ye minutes Swiftly move, that bring me to my Love, that

bring me to my Love, when Phæbe's near I'm De-bon-air, and hap-pier far than Jove, for-

and happier far, hap-pier far than Jo-

-ve, when Phæbe's near, I'm De-bon-air, and hap-pier far than Jove and happier far than.

Jove. for- Her S.

This system contains three staves. The top two are vocal staves with lyrics 'Jove.' and 'for-'. The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part includes fingerings such as 6 7 7, 6 4 5, 6, 6, and 7.

Vio Pia - ev'ry charm hath pow'r to warm the cold-est Cynicks Breast, in each fond Sigh, my.

This system contains three staves. The top two are vocal staves with lyrics 'Vio Pia -' and 'ev'ry charm hath pow'r to warm the cold-est Cynicks Breast, in each fond Sigh, my.'. The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part includes fingerings such as 6, 7 6 5, 5 4 4, 6, 6, and 6.

wishes fly to tell how I in absence die, till of my De - - -

This system contains three staves. The top two are vocal staves with lyrics 'wishes fly to tell how I in absence die, till of my De - - -'. The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part includes fingerings such as 6 5, 4 2, 6, 4 2, 6 6, and 6.

- ar pos-fess'd, till of my Dear pos-fess'd.

This system contains three staves. The top two are vocal staves with lyrics '- ar pos-fess'd, till of my Dear pos-fess'd.'. The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part includes fingerings such as 4 2 6, 6, 6 4, 6, and 6.

D. C. Ye minutes

This system contains three staves. The top two are vocal staves with lyrics 'D. C. Ye minutes'. The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part includes fingerings such as 7, 6 5, 6, 6, 6, and 7.

Friendly Bumpers.

For three Voices, two German Flutes, or Violins and a Bass.

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Jovial

*S. Con voce

Bumpers lull all care to rest. Bumpers lull all care to

*S.

*S. Con voce

Bumpers lull all care to rest. Bumpers lull all care to

rest, calm pal-pi-ta-tion calm pal-pi-ta-tion calm pal-pi-ta-tion in the

rest, calm pal-pi-ta-tion calm pal-pi-ta-tion calm pal-pi-ta-tion in the

Breast.

Breast.

Let's think of all the Friends we know, and drink to

those worth drinking to and dri - - - - -

nk and drink to those worth drinking to.

nk and drink to those worth drinking to.

Lets Drink the wanting into Wealth
 And those that languish into Health
 Thus free from envy free from care
 What would we be but what we are.

The INVITATION.

For two Voices, one German Flute, or Violin and a Bass.

Vivace

S. Con. voc e Pia.

Come dear AMANDA quit the Town, and to the Ru-ral Ham-lets fly, Behold the

for.

Winter Storms are gone, a gen-tle radiance glads the Sky.

Vio. Pia.

The Birds a--wake the Flow'rs ap-pear, Earth

spreads a ver-dant couch for thee. for.

S. Vio. Pia.

Tis joy and Musick all we hear Tis Love and Bea-uty all we

for.

fee.

Come let us mark the gradual Spring,
How peeps the Bud the Blossom blows,
Till PHILOMEL begins to Sing,
And perfect May to spread the Rose.

Let us enjoy the short delight,
And wisely crop the Blooming day.
For soon too soon it will be night
Arise my Love and come away.

COLLIN and GRISY Parting.

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For one Voice, one German Flute, or Violin and a Bass.

Affettuoso

S. Con voce Pia.

With broken words and down cast eyes poor COLLIN spoke his passion ten -

S.

- der. for.

Vio Pia.

And parting with his

GRISY, crys, Ah! woe's my heart that we should Sun-der. for.

²
To others, I am cold as Snow,
But kindle with thine eyes like tinder;
From thee with pain I'm forc'd to go,
It breaks my heart that we should Sunder.

³
Chain'd to thy charms I cannot range,
No beauty new my love shall hinder;
Nor Time nor place shall ever change
My vows, tho' we're oblig'd to Sunder.

⁴
The Image of thy graceful air
And Beauties which invite our wonder;
Thy lively wit, and prudence rare
Shall still be present, Tho' we Sunder.

⁵
Dear Nymph believe your Swain in this,
You'll ne'er engage a heart that's kinder,
Then seal a promise with a kiss
Always to love me, tho' we Sunder.

⁶
Ye Gods! take care of my dear Lafs,
That as I leave her I may find her,
When that blest time shall come to pass,
We'll meet again, and never Sunder.

A Catch for three Voices, with Chorus.

Vivace

He that hath no Mu - - - fic in his Soul that hath no M - - - u-fic.

Andante

that hath no Mu - fic in his Soul, Let no fuch man be truf-ted.

Vivace

And is not mo - - - vd with con - - cord of sweet Sound, And is not

Andante

mo - - - vd with concord of sweet Sound, Let no fuch man be trusted is

Vivace

fi - - t is fit for Treafons Stra-ta-gems and Spoil is fit for Treafons

Andante

is fit for Trea-fons Stratagems and Spoil, Let no fuch man be trusted. He

Let no fuch man, Let no fuch man, fuch man, Let no fuch man be truf-ted.

Vivace

Let no fuch no fuch man. no fuch man Let no fuch man be truf-ted.

Let no fuch man. Let no fuch man no fuch man Let no fuch man be truf-ted.

Moderato

A Catch for three Voices.

Says Sir Iohn to his Lady as to - ge-ther they Sat, shall we now go to Supper or

do you know, do you know what, or do you know, do you know. do you know what. Withan

a-mo-rous Smile re-ply'd the good Lady re - ply'd the good Lady, Sir Iohn as you

please, as you please, re - - ply'd, re - ply'd, re - ply'd the good Lady Sir Iohn as you.

please, for Supper's not ready, Sir Iohn as you please, for Sup-per's not.



ready, as you please as you please for Suppers not ready.

A Catch for three Voices with Thorough Bafs.



Here Drawr, Drawr, come bring us some Port, come bring us come bring us
come bring us some Port. some Port that is bright; A good Soldiers Bottle well corkt well.
corkt a good Soldiers Bottle well corkt well corkt well corkt that's right that's
right some Pipes some Tobacco well flavour'd and fine, some Pipes some To-
-bacco some Tobacco well flavour'd and fine well flavour'd and fine, well flavour'd and
fine well flavour'd and fine well flavour'd and fine to give a good relish to give a good
relish to each Glafs of Wine, Then with pleasure we'll Drink with ple - - - a - sure we'll
Drink to some Girls, we'll Drink to some Girls, with pleasure we'll Drink to some Girles that we
know May Chloe be hap-py be happy May Chloe be hap-py be happy be
ha - - - p-py and Paf-to-ra too and Paf-to-ra too

Thorough Bafs to
the above Catch



Figured bass notation for the Thorough Bass, including figures such as 7, 6, 5, 7, 6, 5, 7, 6, 6, 6, 6, 6, 6, 7, 6, 6, 5, 6, 4, 3, 6, 5, 6, 6, 6, 6, 6, 6, 6, 7, 6, 6, 5, 6, 4, 3.